

Method

173

L'ANIMA DI MUSICA,
for the
HARP,
A Series of Precepts & Observations
ON
Style & Expression,
in the Performance on that Instrument,
being the
THIRD APPENDIX,
to the
General Course of Instruction
for the
HARP,
by
N. C. BOCHSA.

*Illustrated by numerous examples, useful remarks on Vibrations,
Directions for Fingering as connected with Accent & Emphasis,
Necessary information on Transposition; on the different Clefs,
& on Enharmonic Changes; with the addition of Ten Sketches
or Essays in various Styles, with Fingering & Annotation.*

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A D V E R T I S E M E N T .

The principal reason for producing this book, has been the necessity the Author felt for placing in the hands of Harp Practitioners, observations and Examples on the subject of *Expression*, which by all former works of instruction, have been neglected, or insufficiently attended to.

The Masters who have treated on this important point, have, in general, contented themselves with giving *Exercises*, and slight hints on that province of musical excellence, which being of the utmost consequence, (as including the very *Anima di Musica*, or Soul of Music,) demands the most sedulous attention, and the most intelligible and enlightning precepts.

Sensible of this, and that the Pupil must be considerably advanced in his studies, before he can be prepared for acquiring so high an excellence, the Author has not only devoted this latter Appendix of his work to that valuable and indispensable object, but made it the last and crowning portion of his didactic labours.

Some Critics, more disposed to censure than to approve, will, perhaps, aver that, on many points, the Author has been too minutely attentive; and that, on the principles of *fingering*, he has dwelt longer than was necessary: But his long experience having convinced him that Harp Pupils in general, even when considerably advanced, require a closer and more instilled instruction, than practitioners on any other instrument, he has deemed it necessary to go into the minutiae of performance, and to leave nothing untouched, nothing unimpressed upon the Pupil's mind, that could tend to render him correct in his execution.

On the score of *fingering*, he has made remarks, and given Examples, which are not only of the highest and most indispensable utility, but have never before appeared in any other book of instruction. These are so closely connected with *Accent*, *Emphasis*, and every variety of expression, that had they been given in the Introductory portion of this work; that is, crowded together with the first rudiments of Harp performance, as hitherto hath always been done, they would not only have been out of place, but utterly ineffectual, because, beginners are not qualified even to understand them.

The Author, anxious to render Harp Pupils *Good Musicians* as well as able executants has added to the *Ten Sketches*, or Essays on various styles, which follow the preceptorial part of this Book, some remarks on transposition, and useful information respecting the different Clefs, and the Enharmonic changes.

While the Pupil is studying the precepts of this Book, it will be necessary that he should practise a variety of good compositions, which the taste and judgment of the Master will select for him, and which will prepare him for the *Ten Essays*.

P R E F A C E
and I N T R O D U C T O R Y R E M A R K S .

If, of all the various Sciences, no one claims such universal attention as Music, it is, because no other is so closely interwoven with our nature. So connected, indeed, are the elements of Harmony and Melody, with our feelings, that the possession of a voice to utter musical sounds, is not more general than the pleasure those sounds afford to the human ear.

But the power of music to gratify the external sense, is so far from constituting its greatest charm, that the refined portions of society chiefly value it as it appeals to their mental sensations; estimate its excellence by the force with which it awakens sentiment, and moral emotion. Though sensible to the attractions of taste and beauty in composition, they seek the higher gratification of that impassioned but delicate excitement, which can only be kindled by the magic of musical expression, working on cultivated and sensitive minds. *This is the quality which constitutes the Anima di Musica.*

It was by their devotion to this the highest province of their art, that Tyrtaeus and Simonides, Orpheus and Timotheus, among the *Ancients*; Palestrina and Handel, Jomelli and Gluck, Mozart, Haydn and Beethoven, among the *Moderns*, discovered the great secret of making a deep and commanding impression on their hearers. *

Treating music as the inspirer of sentiment, they opened to her a new and superior career; made her attributes the basis of a noble pleasure, and gave her an equal exaltation with her charming Sister,—POETRY.

With this object before him, the Author entered upon the present work, animated with the wish to maintain the dignity of music, he has endeavoured to employ her higher powers, to create an interest, by resorting to the best resources of his science, and directing them to the sensibilities of the heart. The principal points at which he has aimed to obtain this end, have been those of producing the relief of due light and shade, of giving a *Lucidus ordo* to the arrangement of his matter, and in his concluding Essays in various styles, of so, intermingling the tender, the energetic, and the rapid, as to produce that striking alternation, and those variegated effects, which, by imparting a glow to composition, rouse the attention, and awaken admiration.

It will, perhaps, appear to some, that in undertaking to effect so much, he has ventured upon too arduous a task; especially, as the Harp does not possess all the powers of expression which reside in some other instruments, that can sustain and swell their sounds, but nevertheless, it is possible to lay down rules by which much may be effected in that respect; and to state and explain those rules in so luminous and useful a manner, as to insure a refined style of performance.

*The Author having named so many distinguished Composers, thinks it but right, to add some of those Musicians who have done honor to their Art, not only as Composers, but Performers: Among these are Dussek, Clementi, Cramer, Hummel, Moschelles, Le Viscount de Marin, Viotti, Kreutzer, &c. &c.

Before proceeding any further, it will be proper to describe, what constitutes this *Style*.

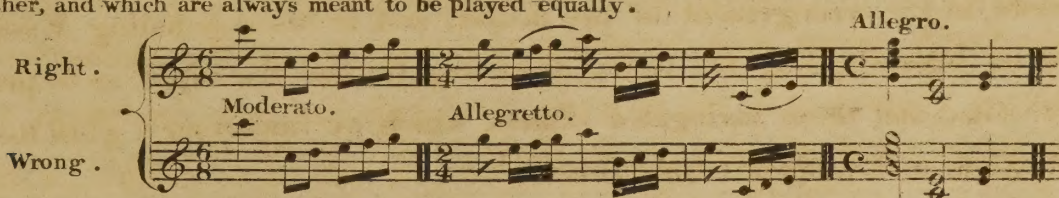
It is the union of that grace and taste, that striking contrast, and energetic expression, without which the most correct execution will be dry, cold, and unimpressive.

To effect these, Composers avail themselves of various Italian phrases,* as *Con molto passione*, (with much passion,) *Con fuoco*, (with fire and spirit) *Con gusto*, (with taste) *Con Espressione* (with expression) *Agitato*, (in an agitated manner) *Affettuoso*, (in an affective style) *Cantabile*, (in a singing manner) *Con Energia*, (with energy) *Brillante*, (in a brilliant and powerful manner) &c.&c. Which directions are, generally, too little regarded, especially by Harp practitioners; and consequently, with *them*, they have not their intended utility.* It is therefore of importance to press these directional expressions on their attention.

If Harp performances, whether private or public, are, (with few exceptions) of inferior effect, as compared with those of most other instruments, it is partly to be attributed to this *neglect*, and partly to the deficiency of *musical knowledge*; both too frequent with Harp performers, who are too apt to content themselves with playing light and trifling pieces, instead of practising compositions which would demand a closer and more scientific attention.* To arrive at something above this, they must aspire to the more worthy objects, of placing the powers of their instrument and of their own talents, in the most favorable light.

* It is not a little singular, that the German, French and English Composers, should exclusively employ Italian musical Terms, instead of using those of their own respective languages, which, while they would be equally applicable to every occasion, would be better understood, and consequently the music be better performed.

(*) It is one of the prevailing negligences of Pupils, to forget, that when a *Flat, Natural, or Sharp*, is placed before a note, it affects every succeeding note of the same degree in the same bar. Another common fault, is, that of breaking the time in cases where, for the purpose of marking a particular expression, notes are divided which otherwise would be tied together, and which are always meant to be played equally.



It is worthy of observation, that Pupils when they find a passage written in a peculiar way, like the following; (A) to facilitate the fingering, or the change of the hands, which is simply as (B) they are too apt to break the time, which fault may be corrected by attentively counting each measure of the Bar.



* Harp performers in general are too little accustomed to read music at *sight*; therefore it is advisable, that, besides the piece, in the practice of which they are engaged, they should adopt the habit of daily playing a variety of other good compositions.

The first thing to which the Pupil must be particularly attentive, is the phrase or expression, (as *Andante* or *Allegro*, &c.) prefixed to the movement, and designating the degree of slowness or velocity, with which it is designed to be performed. Without an attention to this, it is impossible to produce the effect contemplated by the Composer.

To more readily and perfectly comprehend this rule, the whole piece should be previously looked over with a studious eye, that the performer may thoroughly understand the text; may, as it were, make the Composer's ideas his own, and execute what is before him with the same spirit with which it was written.

By this strict observance of the *time* is not, however, meant that monotonous servility, throughout the piece which would leave *nothing* to the sentiment and taste of the performer; but only that general attention to the plan and conception of the music, necessary to ensure its being given in the style and manner intended, and to preserve its true character.*

The next precept (which cannot be too earnestly observed) is the attending to the value of the *Rests*, and the proper length of the *Pauses*; the time of the latter of which is never to be counted, but prolonged, *Ad libitum*, (At pleasure.)

The common faults to be guarded against, are those of not filling up the time of bars, the latter parts of which consist of *Rests*, and of counting and limiting the time of *Pauses*, instead of leaving it open and indefinite.

EXAMPLES.

Right.

Wrong.

It is necessary to observe, that when the Pupil is practising alone, his part, in a *Duet*, *Trio*, &c. he should make it a rule, to count out the time of all the occurring *rests*, exactly as he would, if actually accompanied by the other *parts* of the piece. (*)

As written.

As played.

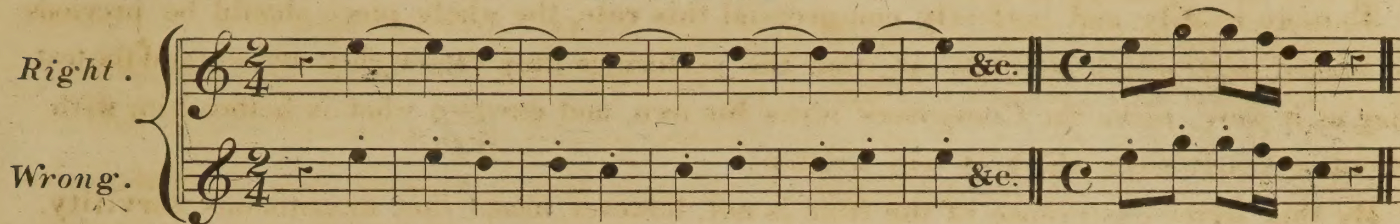
The Author would strongly recommend the practice of *part Pieces*, as particularly tending to perfect the Pupil in keeping time.

* *Maelzel*, an ingenious foreign Mechanician, has invented a machine called a *Metronome*, which acting by a visible Pendulum, not only points out, but preserves the time through the movement. The Author, however does not recommend an incessant use of the *Metronome*; because occasions will occur when the time will necessarily be somewhat violated, for the sake of expression, or Grace; but only to ascertain by it, before beginning the piece, the exact time, and the character, intended by the Composer.

(*) Except when the rests extend any great length, as eight, ten, or twelve bars &c. in which case, the counting would be too tedious.
Appendix Class 3. (Bochsa).

Syncopated passages, which are too often neglected, should always be strictly attended to, and performed as such, by not striking the second of the two notes, when on the same degree; for instance, the second *E* of the following Example is not to be struck, nor the second *D* &c.

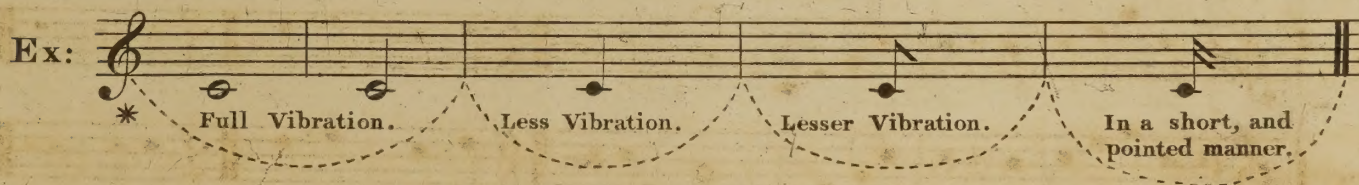
EXAMPLE.



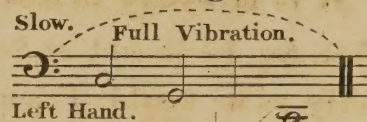
ON VIBRATION.

Of all the various rules here given, no one is more indispensable to the ensuring a striking and effective style of performance, than that of giving, by proper vibration, the *full length, or value, to every note*, according to the measure or time of the movement.

On the *Piano-forte*, the value of a long or short note, is expressed by keeping, or not keeping, the finger on the key. But, on the *Harp*, the time of a long or short note, is expressed by a stronger, or a more delicate vibration of the string.

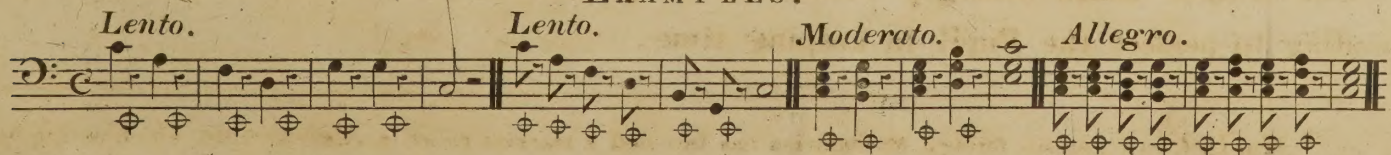


The observance of this rule (as regarding the longer notes) will be most impressive on the lower strings of the Bass; because, being longer than the treble strings, their vibrations are more *continued* their harmony, more rich and sustained, and their mixture with the notes of the higher strings particularly beautiful.



(The notes of small value, in the left hand, as quavers, or semiquavers, should, when followed by rests, be played as *Sons Etouffés*; especially, in combined notes, because otherwise they would not be sufficiently distinguished from the longer notes; in playing the crotchets, the vibrations should not be abruptly checked. In observing this rule, the signs for *Sons Etouffés* \oplus are not placed immediately under, but somewhat after, the crotchets.

EXAMPLES.



* The full length of single Semibreves, and of Minims, in slow movements, cannot be well expressed on the Harp; for which reason Composers never write a series of those notes, without accompanying them with arpeggiated chords.

Here follow several Examples illustrative of this important precept, in single and combined notes, of different value and in different times; to which the Pupil cannot give too much attention.

EXAMPLARY EXERCISES.

Right Hand.

Ex. 1. *Vibration.* *Vib.* *Vib.* *V.* *Ex. 2.* *Vib.* *V.*

Moderato. *Lento.*

Wrong. *

Ex. 3. *V.* *V.* *Ex. 4.* *Vib.* *V.* *V.* *V.* *V.*

Andante. *Allegro.*

Ex. 5. *Vib.* *V.* *V.* *Ex. 6.* *Vib.* *V.* *V.* *V.* *V.* *V.*

Allegretto. *Moderato.*

Left Hand.

Ex. 7. *Vib.* *V.* *Ex. 8.* *V.* *V.* *V.* *V.* *V.*

Wrong.

Ex. 9. *V.* *V.* *V.* *V.* *V.* *V.* *V.* *V.* *V.*

Ex. 10. *V.* *V.* *V.* *V.* *V.* *V.* *V.* *V.* *V.*

* The under staves of this and the following Examples, show the common error of Pupils in not giving due length to the long notes, and thereby destroying the intended effect.

In slow movements, the Harp not being able to preserve the duration of long notes, combined or in chords, they must always be arpeggioed, giving the fullest vibration to the lowest note.

Right Hand. *Andante Sostenuto.* *Mod^o* *And^{te}*

As written. *Ex. II.*

As played.

The Pupil will perceive by the above Example, that when the combined notes are long, their arpeggioes are long in proportion, for the purpose of sustaining the vibratory effect to the full extent of the note, supplying by that resource, a material deficiency in the Harp: of course, therefore, as the notes are shorter, on account of the quickness of the time, the arpeggioes will be less wanted, and when the time is very quick, not at all necessary.

Right Hand. *And^{te} sostenuto.* *Allegretto.* *Allegro.* *Presto.*

As written. *Ex. 12.*

As played.

For Both Hands. *And^{te} sostenuto.* *Allegretto.* *Allegro.* *Presto.*

As written. *Ex. 13.*

As played.

Ex. 14. *Vib.* *Vib.* *V.* *V.* *V.*

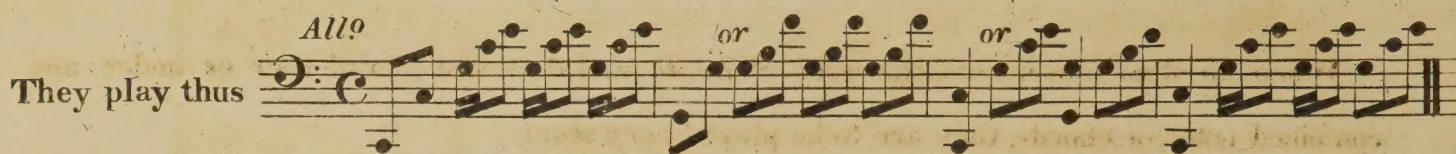
Mod^o *Vib.* *Vib.* *V.*

Often, in his music, the Author, after a pause or long chord to sustain the vibrations, follows it with an immediate and sweeping Arpeggio, which, taking up the sounds before they have expired, has the effect of prolonging them.

Ex. 15.

or *ff* *pp*

In quick movements, many performers arpeggio the combined notes, or chords; too often the consequences of this are a degree of confusion, and want of neatness and precision in the effect. This fault principally prevails in passages for the left hand for instance, when they meet with bars like the following:—



instead of which, the chords should be given *shortly* and *delicately* (especially the three last crotchets of each bar) and by a simultaneous action of the fingers. The first note of each bar, in this and similar passages, must be struck with a strong appulse of the finger, that is, with more Vibration. It is not improper to remark here, that accompanying Bases to a Melody, especially when in chords, should, in general, be performed with a degree of softness and nicety, lest the notes of the upper *part* should be drowned, as the voice too often is by the power of the Orchestra.

Ex. 16.
(Rossini.) *Moderato.*
Grazioso e scherzando.

Ex. 17.
Dolce.
Mod^{to}

• One particular, worth remarking, which has never been noticed elsewhere (being peculiar to the school of the Author) is a certain means of prolonging the tones of the higher notes, by pressing the fingers of the left hand on that part of the sounding board near the pegs, immediately after those notes are struck. In slow movements, the effect of this is very impressive. The sign for it is that placed over the following crotchets:—

Adagio.

Ex. 18. *Con espress:*

When the stress is on a minim, or any very long note, the left hand should repeat its pressure on the sounding board.

EXAMPLE.

Lento.

When, in slow movements, the word *Staccato* and dots are placed over or under any combined notes, or chords, they are to be played *very short*,

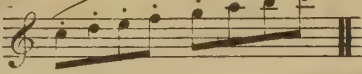
EXAMPLE.

Andante Sostenuto.


As written.

Staccato.

As played.

Single notes, for the right hand, thus marked  are generally played with the first finger, the fleshy part of which, will, by its backward pressure, successively check the Vibration of the string just after it has been struck.

Staccato passages with the left hand, are also performed as *Sons étouffés*.

The word *Legato*, implies a manner of performance which is generally designated by a Curve drawn over the notes, thus;  by which the performer is to understand, that the notes it includes are to be played in a smooth and gliding manner, and with an equality of vibration.

EXAMPLE.

Before quitting the subject of vibration, it is well to recommend the endeavouring to check the vibration of a chord, by the left hand, before a new chord is struck different in harmony; * the way to effect which, is, the gently though *not immediately* (as in *Sons Etouffés*) damping the previous chord. This is of great importance, inasmuch as it will prevent the producing a dissonance of effect, which cannot be too carefully avoided, especially in slow movements, or in modulating.

Adagio.

Ex. 1.

f *p*

Allegro.

Ex. 2.

f

The same rule applies to the following Example.

Ex. 3.

Mod^o con gusto.

Lento.

Ex. 4.

for. *f* *p* *f* *p*

* Especially in passages which lay in the lower part of the Instrument.

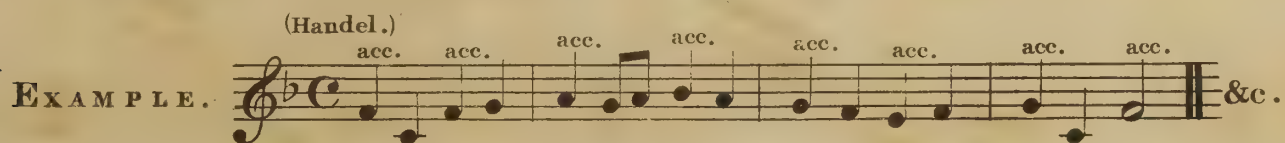
OF THE ACCENT AND EMPHASIS.

By what has already been said, especially in explaining the last Rule, the Pupil is prepared to receive the necessary observations on the subject of *accent*, or *emphasis*, so indispensable to the higher order of performance, as constituting both its grace, and its eloquence.

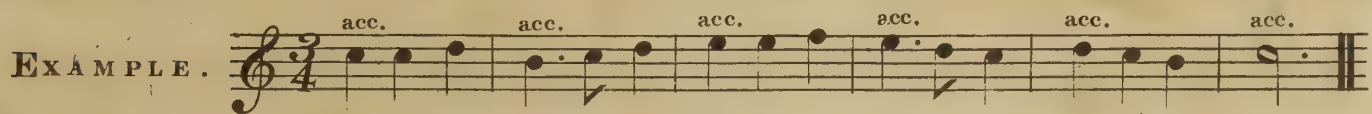
This accent, or emphasis, is, in fact, that which gives life to expression; is the medium by which the performer conveys his feelings, renders sound the language of his sentiments, and realises the *Anima di musica*.

As a Melody consists of different phrases, so phrases have their variously accented portions; and it is by the different degrees of *Piano* and *Forte*, the delicacy or force, with which these portions are given, that the composition is, as it were, made to speak, and its effect fully brought out.

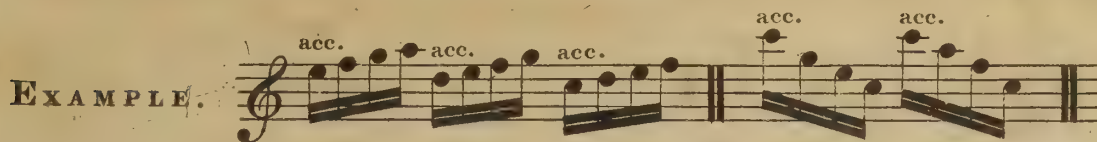
The chief or principal places on which the accent falls, (especially in the *old Music*), are, in common-time, the commencement, and the middle of the bar.



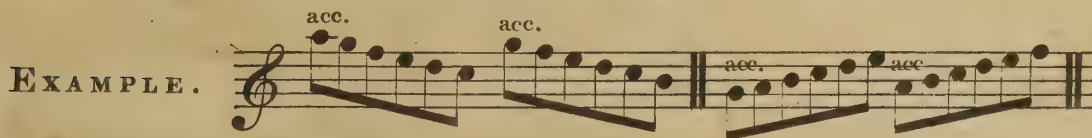
In Triple Time, on the first measure or beat of the Bar.



When the series of notes moves in *Fours*, the accent is generally on the first of each *Four*.



When in *Sixes*, on the first of each *Six*.



When in *Triplets*, on the first of each *Three*.

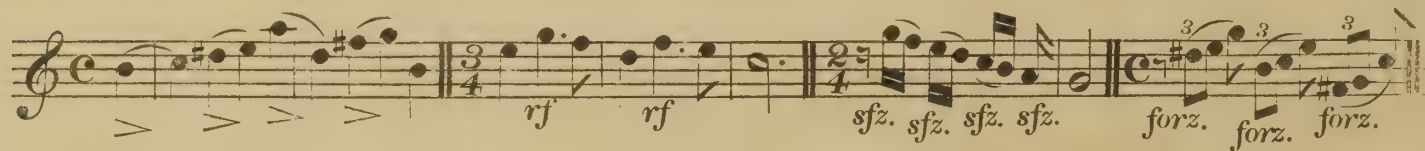


The above accents, being intended to mark the measures, or proper divisions of the bar, are to be regarded in that light by the performer, rather than as calling for any strong, or particular emphasis.

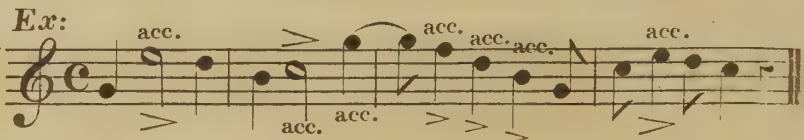
In *Modern Music*, the accents are more varied and complex, applying directly to the style and expression, and falling indifferently upon any parts of the bar.

These different accents, or emphasis are designated by various signs, placed over or under the particular notes, or portions of phrases, designed to be affected; and they operate on those particular notes just as the expressions which have before been explained, operate on the whole movement to which they are prefixed; or on the passages, or entire phrases, to which they occasionally apply.

EXAMPLES.



In syncopated passages, the accent is always on the syncopated notes.



The most usual marks for designating irregular or eccentric Accents, or Emphasis, are the following:—

rf. (Rinforzando.)

sf. (Sforzato.)

<

>

fp

forz. or *fz.* (Forzando.)

p. *pp.* *ppp.*

mf. *f.* *ff.*

Cres. (Crescendo), or

Decres. (Decrescendo), or

Dim. (Diminuendo.)

Cal. (Calando.)

Smorz. (Smorzando.)

Per. (Perdendosi.)

Mor. (Morendo.)

Sotto voce.

Mezza voce.

Multiplied as are these signs of expression, by Modern Composers, still much is often left to the performer, whose own taste and judgment will be his best guides.

ON THE FINGERING BEST CALCULATED TO ENSURE A PROPER AND EFFECTIVE ACCENT.

Since (on the Harp,) *Expression*, greatly depends on the mode of fingering, the Author cannot be too particular in his directions on that head. In the course of his progress, the Pupil must have remarked, that the *Sliding of the thumb*, for producing a forcible and effective expression, has been repeatedly recommended.*

As this action of the thumb, is peculiar to the *School* of the Author, as well as of that of the celebrated Madame Krumpholtz, and that of the very eminent Viscount de Marin, it is the more necessary to dwell upon its advantages.

* The Pupil will keep in mind, that the above and following remarks apply to the thumb of the right hand.

The vertical position of the thumb enables it to strike the string with its fleshy part, and to slide from one string to another with more smoothness and facility than any other finger, and also without producing the least jarring effect, while it gives a more emphatic and *legato* style to the passage than can be attained by any other means.

Here follows several passages of taste and expression in which this use of the thumb is indispensable to the effect required; and they are given with different fingering; that the Pupil, by trying both methods, may convince himself of the awkwardness and inefficacy of the one, and the great superiority of the other.

EXAMPLARY EXERCISES.

Right Hand.

Ex. 1. *Andte con espress.* **Ex. 2.** *Adagio con Anima.*

Bad fingering.

Ex. 3. *Allegretto con Energia.* **Ex. 4.** *Andante Dolce.* **Ex. 5.** *rf rf*

Ex. 6. *All? con passione.* **Ex. 7.** *Mod? Amabile.*

Right.

Wrong.

Ex. 8. *All? ben Sostenuto.*

Ex. 9. *Andte* Ex. 10. *Andte*

Ex. 11. *Adagio.* Ex. 12. *Andte affettuoso.*

Ex. 13. *Lento.* Ex. 14. *Mod^o con gusto e anima.*

Ex. 15. *Allegro.*

Ex. 16. *Adagio.*

The above Exercises have shown the Pupil, that it is only by this mode of using the thumb, that expression and pathos can be produced: and that without it, the performance will, in many respects, be cold, stiff, and ineffective. If the Author's compositions have been received with indulgent favor and partialty, and his Pupils been highly successful in their public exertions, he, in great part, owes it to the universal adoption of this rule, and those given on the subject of *vibration*.

To resume:— The Pupil when, in expressive movements, he finds two notes of contiguous degrees, (followed by one or more descending notes, the first of which is emphasised,) will always strike such notes with the thumb, pressing the first with particular force. In very slow movements, this rule will apply as well to *three* contiguous notes, as to *two*.*

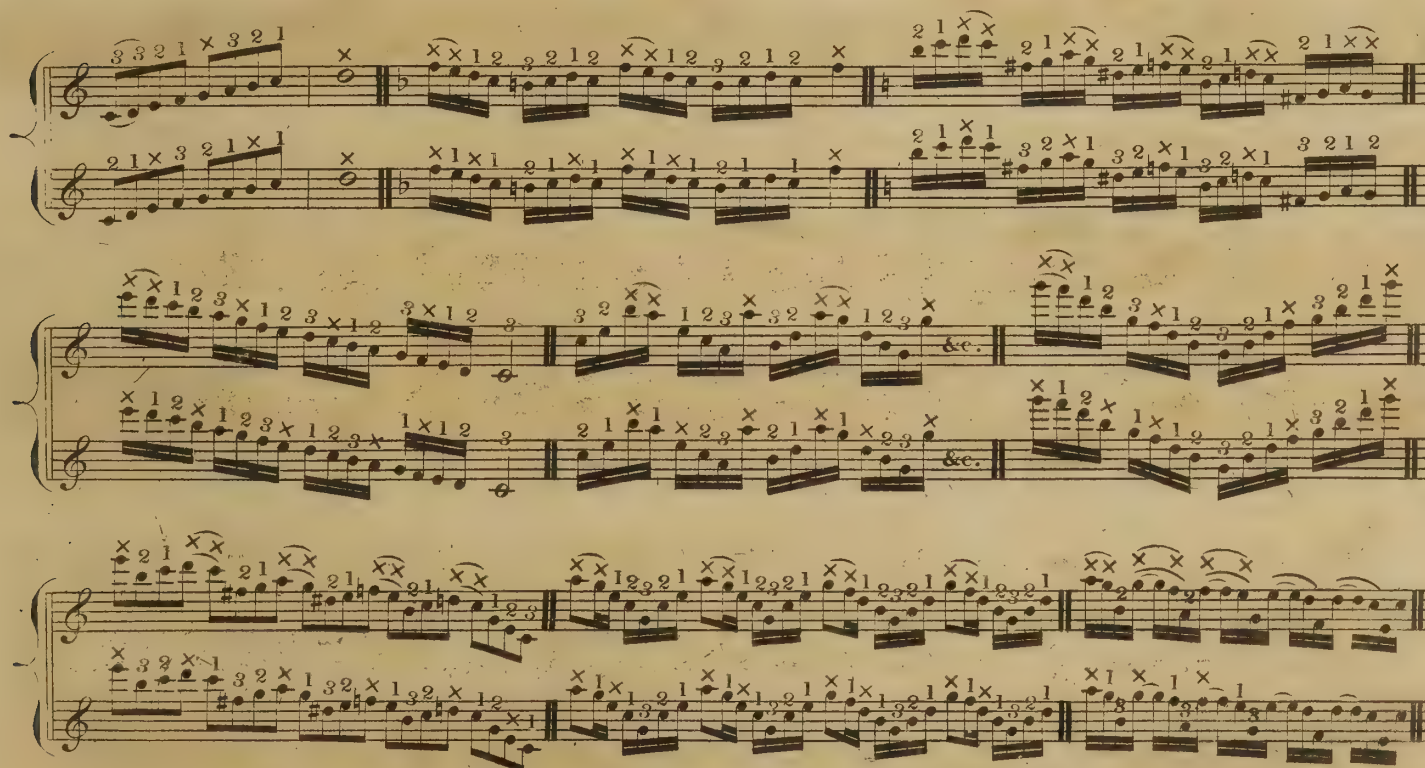
The Pupil will always be careful to arrange his fingering according to the form or nature of the phrases, in order to enable himself to avoid destroying their unity, by any ill placed change of the hand; and to secure the power of giving them the right accent or emphasis, and the truest effect. For this purpose, his earnest attention is called to the following rules.

* The *Sliding*, regarded as a point in execution, may be considered as of the greatest use, since without it, passages cannot be performed with the same degree of equality and neatness.

By sliding the thumb from one string to another, in descending passages, and the third finger, in ascending passages, a finger is always gained; which advantage, sometimes, will save a change of the hand; as shown by the following Examples.




Some performers think, that because, 6, 7, or 8 notes, can be played, without sliding the thumb, or the third finger, no reason can be given for sliding them, in playing a less number. But, for 6, 7, or 8 notes, the fingers have sufficient time for an effectual change of position, without any abrupt motion; while for five only, in ascending, the first finger, or even the second, after having played their respective notes, have no time to pass under the thumb, in order to play the fifth note, without a great and awkward motion, and a breach of equality. The same deficiency is to be remarked, when in descending, the thumb passes over the fingers; which will be avoided by the *sliding*.

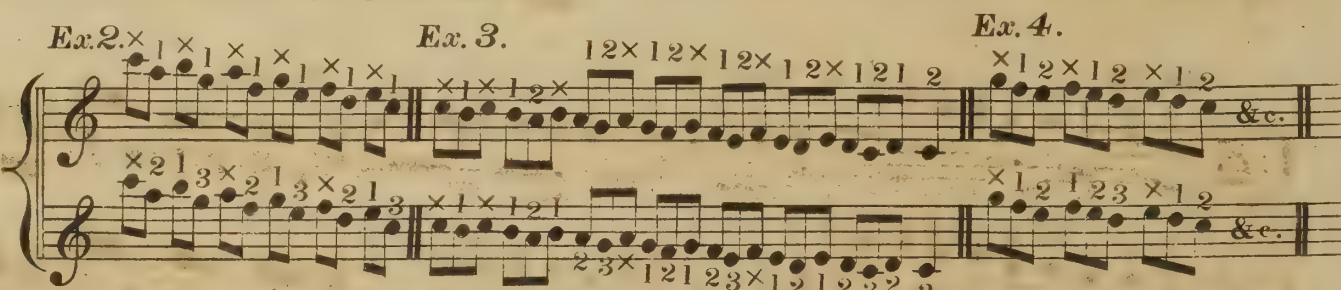


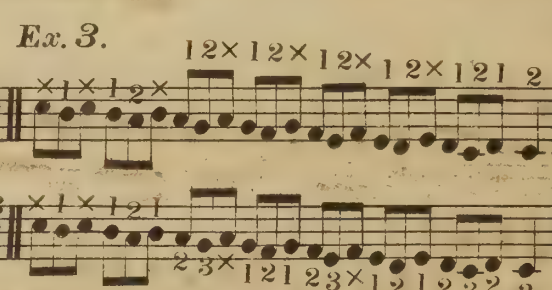
Note. The sliding of the thumb is often marked in music, by a little slur over the two notes, thus, 

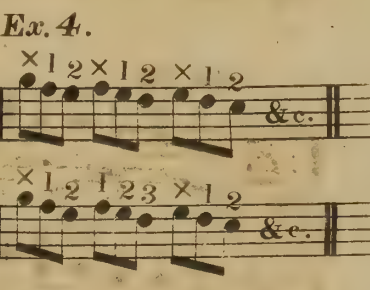
The natural structure of the hand giving less and less power to the fingers as they recede from the thumb (that is the second finger being less strong than the first, and the third less strong than the second) and also the contracted position of the hand on the Harp, giving a flexion to the fingers which still increases this progressive weakness, it is not possible that any practice should give the power of producing an equal effect with every finger. It will therefore be necessary that, in consecutive descending passages, the Pupil should, as often as possible, give the accented or leading notes with the thumb as in the following Exemplary Exercises.

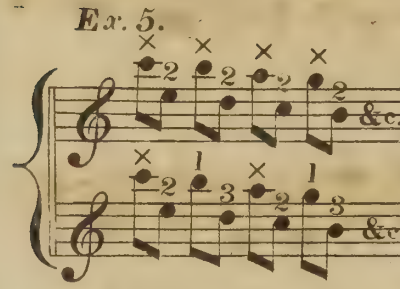
Ex. 1. 

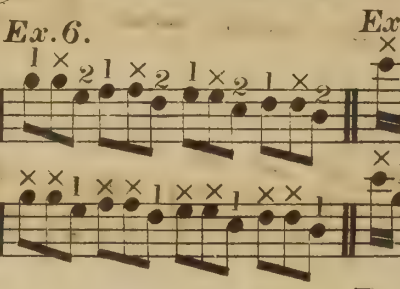
Besides that this latter mode of fingering unavoidably weakens the accent, and the regular form of the passage, it involves the fault of striking the same note twice successively with the same finger; a practice always obstructive of a *free* and *rapid* execution, because the finger having been bent in striking the string the first time, it has to recover itself before it can be prepared to strike it again; while the thumb, or another finger, being unbent, is ready for the purpose.*

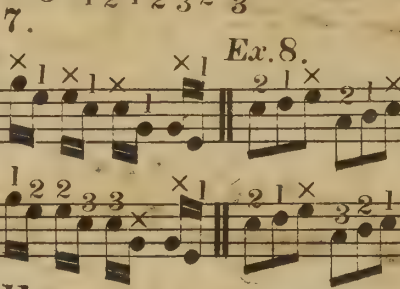
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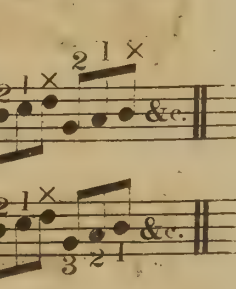
Ex. 3. 


Ex. 4. 

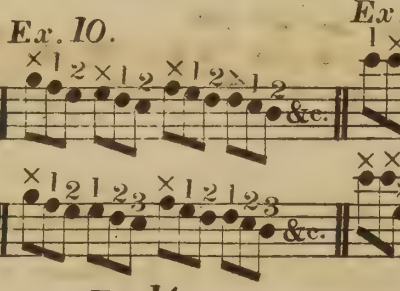
Ex. 5. 

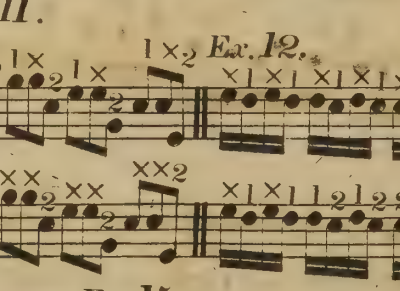
Ex. 6. 

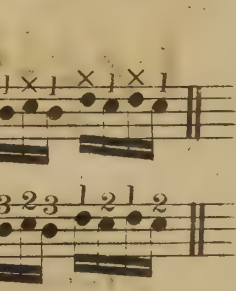
Ex. 7. 

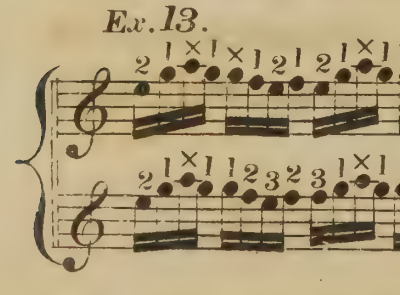
Ex. 8. 

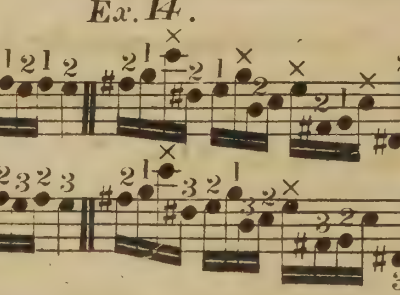
Ex. 9. 


Ex. 10. 

Ex. 11. 

Ex. 12. 

Ex. 13. 

Ex. 14. 

Ex. 15. 

The above and following Exercises, may be practiced one octave lower, by the Left hand only, or by both hands.

* Sometimes, however, in order to avoid the breaking or dividing a phrase, it may be proper to strike two notes with the same finger. Examples of this propriety will be given hereafter. (Appendix Class 3. (Bochs)).

In consecutive ascending passages of intervals of seconds, of thirds, or of fourths, and in triplet passages, the accentuated notes must be given with the first, or second, fingers, as follows:

Ex. 15. Right. acc. acc. acc. acc. &c. Wrong. 3 2 2 1 1 x 3 2 acc. acc. acc. acc. &c.

Ex. 16. Right. 2 1 x 2 1 x 2 1 x 2 1 x &c. acc. acc. acc. acc. &c. Wrong. 3 2 1 2 1 x 3 2 1 2 1 x &c. acc. acc. acc. acc. &c.

Ex. 17. Right. 2 1 x 2 1 x 2 1 x 2 1 x &c. acc. acc. acc. acc. &c. Wrong. 3 2 1 2 1 x 3 2 1 2 1 x &c. acc. acc. acc. acc. &c.

Ex. 18. Right. 1 x 1 x 1 x 1 x &c. acc. acc. acc. acc. &c. Wrong. 3 1 2 x 3 1 2 x &c. acc. acc. acc. acc. &c.

Ex. 19. Right. 1 x 1 x 1 x 1 x &c. acc. acc. acc. acc. &c. Wrong. 3 1 2 x 3 1 2 x &c. acc. acc. acc. acc. &c.

Ex. 20. Right. 2 x 1 2 x 1 2 x 1 2 x 1 &c. acc. acc. acc. acc. &c. Wrong. 3 1 2 2 x 1 1 x 1 2 1 2 &c. acc. acc. acc. acc. &c.

Ex. 21. Right. 1 2 1 x 1 2 1 x 1 2 &c. acc. acc. acc. acc. &c. Wrong. 1 3 2 x 1 2 1 3 2 x 1 2 &c. acc. acc. acc. acc. &c.

Ex. 22. Right. 1 x 1 x 1 x 1 x &c. acc. acc. acc. acc. &c. Wrong. 3 2 2 1 1 x 3 2 2 1 &c. acc. acc. acc. acc. &c.

Ex. 23. Right. 1 x 2 1 x 2 1 x 2 1 x 2 &c. acc. acc. acc. acc. &c. Wrong. 3 2 3 2 1 2 1 x 3 2 1 2 &c. acc. acc. acc. acc. &c.

Ex. 24. Right. 1 x 1 x 1 x 1 x &c. acc. acc. acc. acc. &c. Wrong. 3 2 2 1 1 x 3 2 2 1 &c. acc. acc. acc. acc. &c.

Ex. 25. Right. 2 1 x 2 1 x 2 1 x 2 1 x &c. acc. acc. acc. acc. &c. Wrong. 3 2 1 2 1 x 3 2 1 2 1 x &c. acc. acc. acc. acc. &c.

Ex. 26. Right. 2 2 2 2 2 2 2 2 &c. acc. acc. acc. acc. &c. Wrong. 3 1 2 3 2 1 2 1 x &c. acc. acc. acc. acc. &c.

Ex. 27. Right. x 1 x 2 x 1 x 2 x 1 x 2 &c. acc. acc. acc. acc. &c. Wrong. x 1 1 2 x 1 1 2 x 1 1 2 &c. acc. acc. acc. acc. &c.

The fingering recommended in the above Exemplary Exercises, are so natural and effective, both for the right accent and emphasis, that it has been adopted by all the great Masters on the Piano, in their books of instruction; especially by *Clementi*, *Steibelt*, and *Cramer*, even though, on their Instrument, a fingering including the use of the third finger, would be less objectionable than on the Harp.*

* It is, however, to be understood, notwithstanding what the Author has said respecting the not giving accented notes with the third finger, when it can be avoided, that he only meant, that the use of it is not to be abused; and that the Pupil, by dint of practice, must endeavour to render the third finger as strong as it is capable of becoming.

Though, the exclusive employment of the thumb and stronger fingers has been recommended, as preferable for the accented notes of consecutive passages, or intervals of seconds, thirds, or fourths, or in triplets, there will be cases, in which the third finger *must* be used, to save the necessity of changing the position of the hand too often, and to prevent the breaking of the passages. These are, *First*, When the range of passages, or intervals of seconds, thirds, or fourths, do not extend, in ascending, or descending, beyond the range of a fifth, (see the following Examples 1, 2, 3, 4, 5.) *Secondly*, When, after two ascending notes, the next two also ascend; or after three ascending notes, there is a further ascent; and *vice versa* (see Examples 6, 7, 8, 9, 10, 11, 12, 13, & 14,) and *Thirdly*, When the passages comprehend the intervals of sixths, sevenths, eighths, or any greater distance, (see the remaining Examples).

EXAMPLES.

Ex. 1st

One position.

2^d 3^d 4th

5th 6th 7th 8th 9th

10th 11th 12th 13th

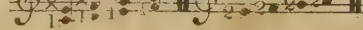
14th 15th 16th

17th 18th 19th

20th 21st 22nd

Before quitting the remark on the proper use of the third finger, it is necessary to observe, that in rapidly executing successive and contiguous thirds, and other intervals, whether ascending or descending, some performers employ the fingering as thus marked:

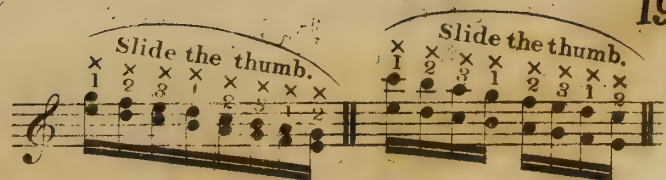
which is excessively stiff and cramped, on account of preparing the third and first fingers, while the second and the thumb are in action, in the two first Examples, and in the third, the intervals taken by the third and first fingers are so great, as to be scarcely practicable by a female hand. In ascending in thirds, the Author would greatly prefer the employment of the first finger and the thumb, and in ascending in sixths, the second and the thumb.



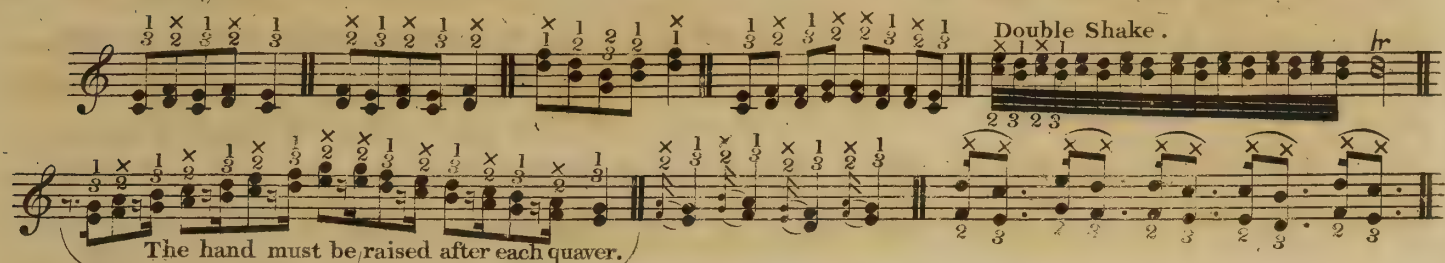
But after all, he must observe, without depreciating the Harp, (for every Instrument has its own peculiar character and powers) that in rapid performance, ascending and contiguous thirds, fourths, and fifths, are not well adapted to this instrument and that even performers who pretend that by the first mode of fingering they can play them quicker, say that which is far from being the truth.

Appendix Class 2. (Bocha.)

In descending, the following fingering produces a brilliant effect.



Cases in which the third finger can be employed in quick passages.



It is here, (on account of not disjointing the phrases, or portions of phrases) important to remind the Pupil of what has been directed in the rules on fingering, at the beginning of the second Appendix of this work; that is, "To avoid as much as possible, the change of position," "in passing from a short note to a long one, but to let it take place, in passing from a long" "note to a short one, or from one long note to another."

By attending to this rule, the Pupil will be enabled to preserve a union in the phrases; a point of much importance, since the breaking of them always destroys the effect; and, in music, is as anomalous, as in language, it would be to divide a sentence.

EXEMPLARY EXERCISES.

EXAMINER'S EXERCISES.

Andante. 2^d Moderato.

Ex. 1st

Wrong fingering.

Dolce. Scherzando. or 2

3^d 4th Lento.

Con espress.

5th Allegro. 6th

7th 8th

Wrong
fingering.

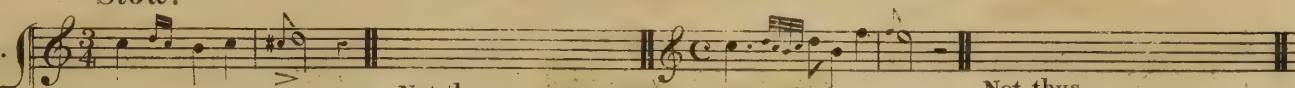
GRACES AND EMBELLISHMENTS.

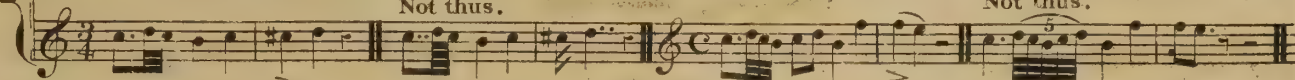
These powerful auxiliaries are of great importance to a finished style of performance, and when judiciously introduced, add a considerable charm to the composition.


In modern Music, many composers write the Graces and Embellishments with which they wish their pieces to be ornamented; by which they leave little or nothing to be done by the performer, and only look to his taste, to properly and efficiently execute what they themselves have given. But when the Composer presents his Melodies in a simple, unadorned style, it behoves the Pupil to study the nature and character of the Composition, that he may the better know how to supply the omitted ornaments, and to impart that variety and effect proper to the Music.*


* There is a fault, and a very great one, which Harp Pupils, though properly instructed from the first, almost always fall into; that of not making any difference between the value of Grace notes, in quick and in slow movements, they constantly play the latter too quick; which destroys entirely the expression. Here follows a Table exhibiting as far as possible the right way of playing them.

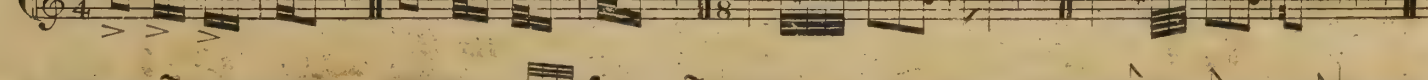
Slow. IN SLOW MOVEMENTS.


As written. 


As played. 













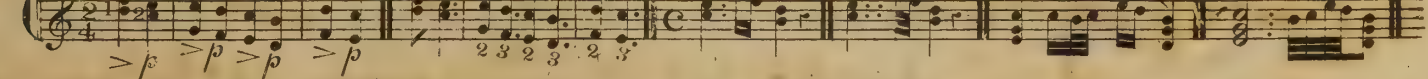




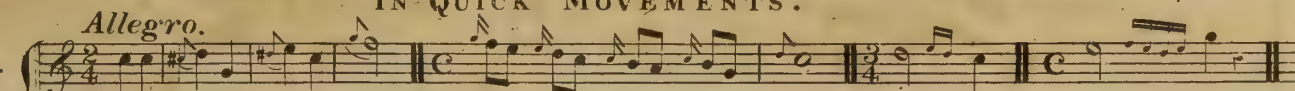











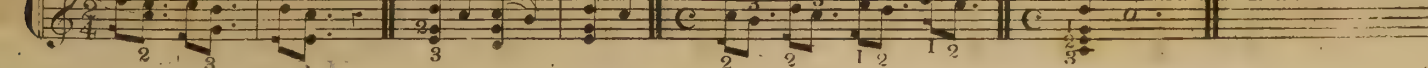
IN QUICK MOVEMENTS.

As written. 

As played. 







It is chiefly in slow movements that they can be introduced: and no rules can be laid down for them, but what must entirely depend on the fancy and judgment of the performer.*¹ All the advice the Author can give is, That the added graces should neither be of such a nature, nor so abundant, as to overwhelm the Melody which it is their proper purpose to decorate: and that, in pieces where the strains are repeated, the introduction of these ornaments, should be reserved for the repetition.*²

There are embellishments called *Cadenzas*, generally consisting of brilliant passages, and which are often introduced after a pause, in the middle of a movement, and which serve, as returns to the principal Theme, or lead to a new subject, (See *Adagio Sostenuto*, Page 57 and 58 of this Book.

Cadenzas are also often used, to heighten the effect of closes of movements; especially, when those movements are slow, (See page 59 and 60.

This kind of embellishment being introduced to display the talents and powers of the performer, demands, when not written by the Composer, considerable knowledge of Harmony, as well as the possession of taste and execution, because it ought to Modulate into various Keys, and include evolutions founded on Science, and a general acquaintance with effect, both harmonic and melodical.

ON PLAYING IN THREE, FOUR, OR MORE PARTS.

Often distinguished Piano-forte Composers, to display their Science, enrich their Compositions, and, as it were, extend the province of their Instrument, give three or more parts to the same hand. The Author of this work, has always been anxious to adopt a similar style, (a specimen of which has been given in No. 6 of the Essays), though much more difficult of execution on the Harp, than on the Piano-forte; and extremely apt to perplex the performer, on account of the different values of the notes, of which the several parts consist.

*¹When the word *Semplice*, is prefixed to a movement, it implies, that it is to be performed in a plain and unornamented style; and when a Melody, or Thema, is followed by Variations, it should be given without any embellishment whatever.

Lento. (IRISH MELODY.)

*² *con espress.*

con gusto. *ritard.* &c.

Lento. *con espress.*

con gusto. *ritard.* &c.

Andante.

EXAMPLE 1.

In four parts.

If the above Example were played in Quartett by four different instruments, the effect would be this.

In the execution of Music of this description, it is almost impossible to abide by the strict rules of good fingering, as frequently, several successive notes, must be taken by the same finger, and considerable licence used in directing the motion of the hand.

Adagio Sostenuto.

Ex. 2.

Right Hand.

Ex. 3.

Ex. 4.

One important point here to be observed, is that of being careful, to give to every note its due length of Vibration, as explained in pages 15 and 6 of this Book.

EXAMPLARY EXERCISES.

Mod^o e Grazioso.

EXAMPLE 5.

In Five parts.

Ex. 6. In Four parts.

Allegro

Ex. 7. In Five parts.

Andantino. Dol.

Ex. 8.

Left Hand.

vib. vib.

or

Ex. 9.

Ex. 10.

Ex. 11.

The last Ex. to
be played thus.

Ex. 12.

Ex. 13.

Ex. 14.

Ex. 15.

As any piece, if played throughout, in one unvaried time, would be extremely monotonous in its effect, it is allowable to diversify it by certain digressions from its stated measure.

It will sometimes happen that a phrase, or portion of a phrase, to make its due impression, will require to be performed somewhat slower. To effect this, Composers often place above, or under such passages, the words *Rallentando*, *A poco più lento*, or *Ritardando*. At other times, the phrases, or portions of phrases, will be accelerated, the announcement of which will be given by the words *Agitato*, *Accelerando*, *Piu mosso*, *Animato*, or *A poco più presto*, or *Stretta*. (The words *A Tempo* or *Al Tempo*, following the above designation, will apprise the performer, that he is to return to the original time).

It being very difficult, and even impossible, to give in perfection, the real meaning of the above expressions, without due feeling, and possessing the Soul of Music; the Author has but one remark to make on this part of his subject:— When the Pupil deviates from the regular time to a slower, in order to give more expression to a passage, the slackening of the time must be in proportion to, or in concordance with, the time itself; that is, if the time be *Allegro*, the *Ritardando*, will not be so slow, as if the time were *Andante*, or *Lento*; on the contrary, when the Pupil would effect an *Accelerando*, or *Animato*, the quickened time, must be proportioned to the measure departed from.

Another mode for giving expression to a phrase or passage, is that of playing in a somewhat slackened time; (or *Ritardando*) with the right hand, when the left, continues the former time; which is practiced by all the best Piano-forte performers, and which when judiciously introduced, is of very great effect, though too frequently resorted to, will degenerate into affectation. The Author, has here attempted as far as mere notes would enable him, to give some hints regarding that sort of *Ritardando*, with the right hand.

EXAMPLE.

Lento.

As written. *con espressivo.* *dim.*

As played. *con espres.* *cres.* *ritard.* *ritard.*

All? Agitato e doloroso.

As written. *espress.*

As played.

When, in *Cantabiles*, or Slow, Expressive Movements, there is, in some parts of the bars, a great quantity of notes, as Embellishments, the regular time in playing them may be somewhat slackened, in order to give them the more expression. Sometimes the words *ad libitum*, or *A piacere*, are placed under or over those notes, as below.

CANTABILE,
con molto passione.

ad libitum.

1^o Tempo.

LENTO.
con esp.

a piacere.

ad lib.

1^o Tempo.

ON TRANSPOSITION.

To *Transpose* is to write, or perform, a piece in a key different from that in which it was originally composed.

EXAMPLE.

Original Key.
In $B\flat$ major.

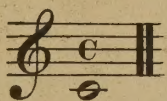
Transposed, into
 C major.

Transposed, in A major.

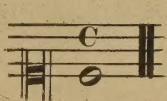
The power to do this, is particularly convenient, when the Harp performer has to accompany the voice, or another Instrument, and the pitch of that voice, or Instrument is a tone or semitone lower, or higher, than his own. It is also very useful, when the performer wishes to set for the Harp, any Composition originally designed for another Instrument, and therefore, perhaps, not accommodated in its primitive key to the Harp. This however, cannot well be effected, without a knowledge of the powers of all the different Clefs; which characters, by giving to the notes a different station in the great scale of sounds, afford at once the transposition required: because the Clef being properly changed, the Pupil, to perform in the desired key, has only to read the notes according to the Clef he has adopted.

THE DIFFERENT CLEFS.

The G , or
Treble Clef.



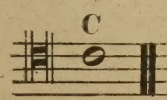
The C , or
Soprano Clef.



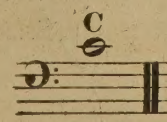
The C , or
CounterTenor Clef.



The C , or
Tenor Clef.



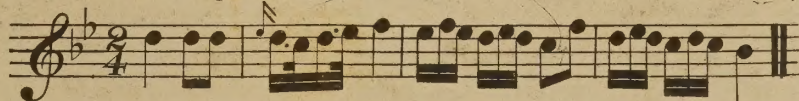
The F , or
Bass Clef.



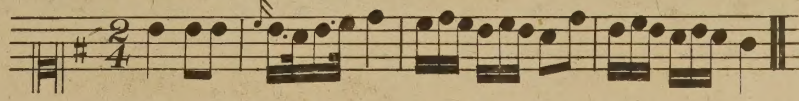
All these C s, in the different Clefs, are one and the same identical note, and of course, will be played on the same string.

The above Melody in Five different Keys.

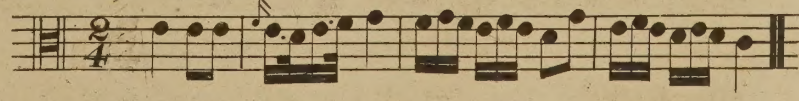
In $B\flat$ major.



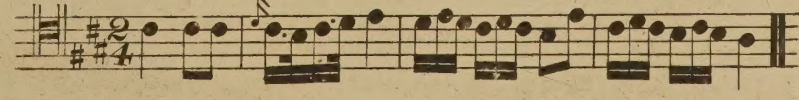
In G major.



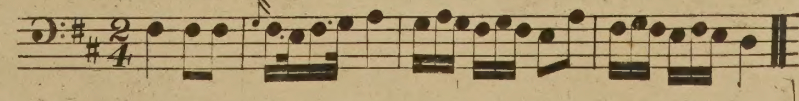
In C major.



In A major.



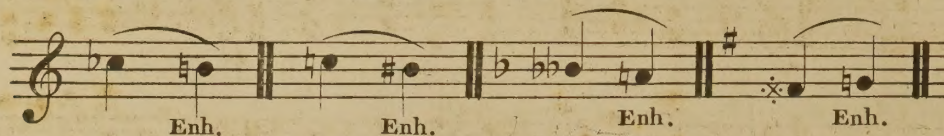
In D major.



ON ENHARMONIC CHANGES.

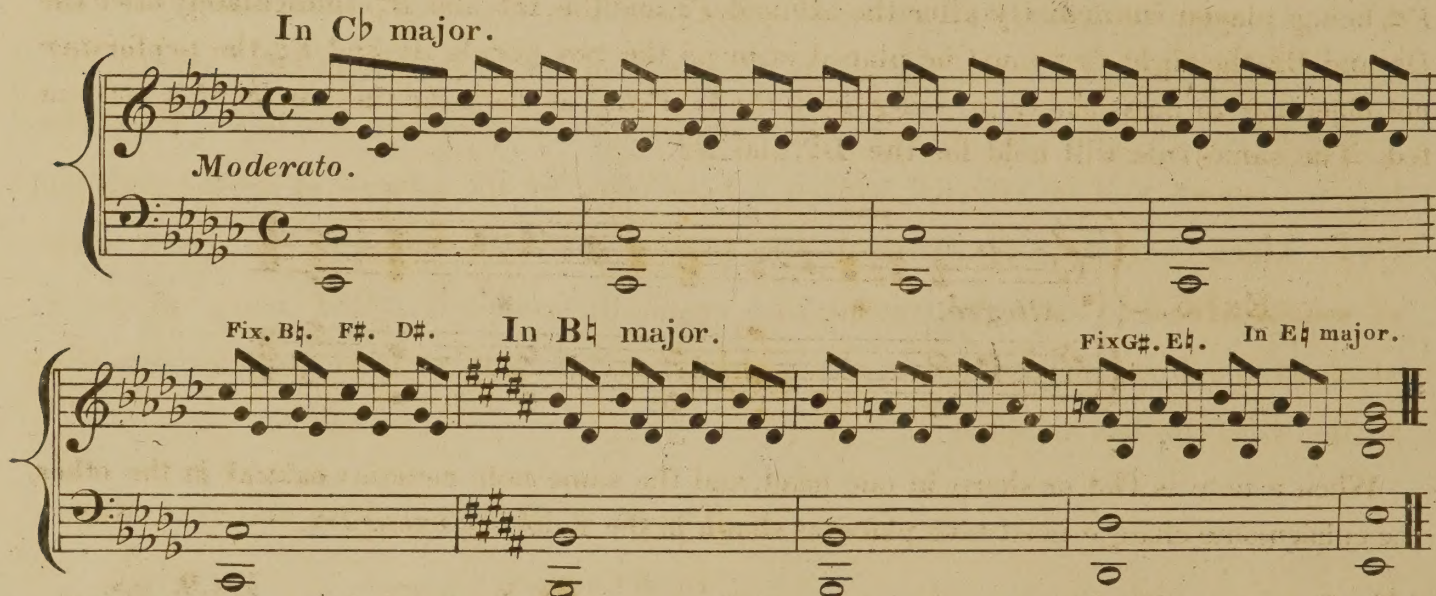
An Enharmonic Change is that by which the same note takes a different denomination; as when the note *C flat*, is continued under the name of *B natural*, or *G flat*, under that of *F sharp*.

EXAMPLES.



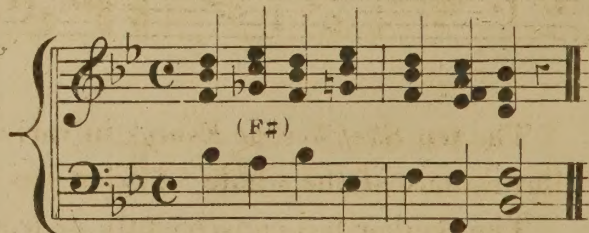
By their singular character, the Enharmonic Changes produce Modulations which afford great variety in a Composition.

ENHARMONIC MODULATION.



To facilitate the action of the pedals, in the performance of accidental Flats and Sharps, the Enharmonic change, though not written, is often to be employed; for Example, in playing the following passage,

Ex. 1.



it will be easier to take *F sharp*, instead of *G flat*, as the foot can press down the *F sharp* Pedal, and let it up again, with less motion than it can bring the *G flat* Pedal, in and out of the notch.

The following Examples are illustrative of this operation.

Allegro. (B \sharp) (B \sharp)

Ex. 2. *rf* *rf* *rf* *rf*

Ex. 3. *Moderato.* &c. (G \sharp)

Ex. 4. *Allegro.* (C \sharp) (B \sharp)

When two pedals are wanted at once with the same foot, and the rapidity of the performance will not allow time to prepare them in succession, as in the annexed Examples, the A \sharp , and F \sharp , being played immediately after the A \flat and F \flat , and the D \sharp , and B \sharp , immediately after the D \flat , and B \flat , the right foot must be placed at, or on, the two pedals A \flat , and F \flat ; the performer not objecting to unavoidably pressing down the G \flat Pedal at the same time, as the G is not wanted. The same rule will hold for the D \sharp , and B \sharp .

Ex. 5. *Allegro.* *

When a note is flat or sharp in one hand, and the same note remains natural in the other, the enharmonic change must take place, as shown in the following examples.

Ex. 6. (D \flat) (G \flat) Ex. 7. (D \flat) Ex. 8. (A \flat) X X Ex. 9. (E \flat)

The ten *Sketches*, or *Essay's*, in various *Styles*, now presented to the *Pupil*, are intended as illustrations of the whole of what has been said, in this and the former Books.

The Author has consequently endeavoured to give them both importance, and utility, by raising their Character to that of Expressive and Emphatic Compositions that while they tend to give a finish to the power of the fingers, they may improve the taste and accent of the practitioner and by exciting his best energies as a painter of the passions, qualifying him to impregnate his performance with the most impressive effect, and, in a word, to throw into his expression the true *Anima di Musica*.

*The Pupil having now arrived at an advanced stage of proficiency, the Author, in the *Essays*, has fingered only the most principal passages: but if he should in any respect feel embarrassed, he will derive great assistance from consulting the *Harp Dictionary*, or *Universal Director*, by the same Author. Published by Messrs. Goulding and Co. Appendix Class 3. (Bochsa.) (Page 30. Plain)

